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ABSTRACT

A study addressed the general issue of whether or not a touring college drama production would somehow stimulate greater interest, on the part of elementary teachers and students, in the use of drama as a classroom learning medium. Specifically addressed were whether (1) educational gains would be realized; (2) data would show measurable gains in classroom learning; and (3) formal "a priori" hypotheses could be tested in any subsequent investigations of drama outreach programs in school-based settings. Second, third, fourth, fifth, and sixth grade students from three rural St. Lawrence County, New York schools participated in pre- and post-production visits which focused on interactive work and addressed themes associated with the play itself. Case studies of the classroom visitations consisted of the general framework of, as well as any interactions observed during, the visits. These records were used for subsequent reflection and formed the basis of future decisions regarding the goals of touring company outreach as well as future efforts involving action research and encouragement of the use of drama as a classroom learning medium. Results indicated that the anecdotal data was insufficient and inconclusive, and a more empirical approach was needed. Teachers' and students' favorable responses to the classroom visitations indicated, however, that the effort and expense entailed in the design and implementation of an educational drama outreach program in actual classroom settings appeared justified. (Twenty tables of data and two appendixes are attached.) (PRA)

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SCHOOL-BASED CHILDREN'S DRAMA OUTREACH: A CASE STUDY

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Finally, last but far from least, we thank faculty member Ms. Barbara Burgess and the students of the Potsdam College Department of Dance and Drama, whose preparations for and extensive tour of children's drama performances in the schools were accomplished beyond and despite their already heavily laden normal academic schedules.

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ABSTRACT

Recent research has focussed on the application of naturalistic research models to the solution of educational problems in classroom settings. Advocates of naturalistic research models constrain themselves primarily, if not exclusively, to the observation and interpretation of a variety of classroom behaviors.

In particular, naturalistic/teacher researchers confine their attentions to those processes whereby participants (teachers and students) cooperate maximally in order to derive meaning from both planned and spontaneous classroom events and formulate rules of behavior designed to facilitate this goal.

Fundamental to naturalistic research, therefore, is the premise that classroom settings represent crucially important social milieu in which the participants coexist and interact as partners in the critical enterprise of nurturing learning.

The present naturalistic investigation addressed the general issue of whether or not a college drama production would somehow stimulate greater interest, on the part of teachers as well as their students, in the use of drama as a classroom learning medium. Our work was exploratory in nature, and sought to answer three specific fundamental questions: (1) Are the effort and expense entailed in the design and implementation of an educational drama outreach program in actual classroom settings worthwhile, in terms of the educational outcomes or gains actually realized? (2) Will empirically-based (i.e., statistical) analyses of relevant data support the contention that such an educational drama outreach program will result in measurable gains in classroom learning and other, related variables (e.g., attitudes of teachers toward the use of various drama techniques incorporated in lesson plans)? (3) Based on the results obtained in and conclusions derived from the present, pilot investigation, what are some formal a priori hypotheses which could be tested in any subsequent case-study and empirical investigations regarding the use of educational drama outreach programs in school-based settings.

Eight rural St. Lawrence County, New York schools were visited by the Potsdam College Drama Department's Children's Tour. Three were selected for visitation by the Drama Education Outreach Team. Administrators of these three schools had allowed us to visit selected second, third, fourth, fifth, and sixth grade classooms either before (pre-production visit) or after (post-production visit) the appearance of the touring company.

Our purpose in the pre-production and post-production visits was, respectively, to introduce the show prior to the touring company's visit or to provide follow-up interactive work with

children relating the themes associated with the play itself. As such, the specific techniques employed in any given classroom visitation varied considerably, depending on type and purpose of the visit received and the grade level of the classroom visited.

Case studies of these classroom visitations consisted of records of the general framework of, as well as any interactions observed during, our visits. These records were used for subsequent reflection and formed the basis of future decisions regarding the goals of touring company outreach (Drama Department) as well as future efforts involving action research and encouragement of the use of drama as a classroom learning medium (Department of Teacher Education).

SOME NOTES ON CASE STUDY METHODOLOGY

> ... naturalistic/teacher researchers observe and interpret how participants in a social event construct meaning and rules of behavior that enable them to coexist and to achieve their objectives to varying degrees. (Shannon, 1990, p. 146)

Teacher/researchers recognize that the goal of naturalistic research is to " ... document the ways they teach and the ways students learn ... They research teaching and learning processes as they are occurring in their classrooms by observing and describing what they see." (Avery, 1990, p. 33) "Important variables and concepts concerning learning ... become apparent only during and after the observation as teacher/researchers notice patterns of interaction and behavior that facilitate or obstruct students and teachers from meeting their respective objectives." (Shannon, 1990, p. 147)

From an educational point of view, we were interested in finding out if the College drama production would in some way stimulate greater interest in drama as a classroom learning medium. Our work was exploratory in nature. Although the tour itself covered eight schools, only three schools received closer attention. Each participating classroom teacher in all eight schools received an educational guide to the production (Philbin and Woods, 1990) prior to the drama troupe's performance.

Selection of the three schools was based upon the school administrators' positive response to letters of request forwarded at the time the drama was publicized. The administrators of these three schools requested pre- or post-production visits by the Drama Education team and were within close proximity of Potsdam College. The Education Department team member both visited each school and interviewed its principal. Our interest as educators was in encouraging interactive learning in the classroom by using drama strategies incorporating themes associated with the play.

These schools, three rural schools in St. Lawrence County, New York allowed us to visit selected second, third, fourth, fifth, and sixth grade classooms either before or after the touring company visit. (1) Our purpose was to either introduce the show prior to the touring company's visit or to provide follow-up interactive work with children relating the themes associated with the play itself.

Our visits were to be completed by a team consisting of a Teacher Education Department faculty member and a graduate student working cooperatively. A record of the general framework

and subsequent interactions were to be kept and loosely defined as case studies. These records were to be used for reflection and were to form the basis of future decisions regarding the goals of touring company outreach (Drama Department) as well as future efforts involving action research and encouragement of the use of drama as a classroom learning medium (Department of Teacher Education).

Case Studies

Previsit: Third Grade Classroom

In the and third grade classrooms, we wanted to find out what students knew about fundamental elements of drama (e.g., characters, setting, and action), as well as how each of these elements were essential in drama. (We expected familiarity with both these four basic elements and their essential usage in drama, based on students' prior knowledge of story structure in fictional prose.)"

The lesson frame involved the College Outreach persons' actual pantomiming of actions suggestive of the behaviors of kings and queens. First, however, we instructed students to

Q: Try to guess who we are and what we might be doing.

Using broad, exaggerated motions and without props, I (MMP) demonstrated lifting and placing a crown on my head. I then invited the queen (AW) to hold my arm, and processed around the room, eventually reclining on a "throne" situated in the center and front of the classroom.

Children's Predictions

The children clearly recognized me as a king.

A: "You're putting on your crown." and " ... That's the queen. ... She is walking with you. ... ," they called out.

Probing further, I asked the children some follow-up questions.

Q: "How did you know she was the queen?"

They responded

A: "She had a long dress. ... She curtsied. ... She walked with the king. ... She sat on the throne."

Q: "Who else do we want in our scene?"

Gradually, we added student volunteers. They became the prince and princess. They, too, processed about the room, then sat on secondary thrones. " ... prince and princess thrones," said the children. It was quite evident that the children could easily identify the major traditional folk tale characters.

In addition to predicting characters, we wanted to have the children imagine a throne room (one of the major settings of the play itself). We asked them to close their eyes and imagine a throne room. They required a bit of time for this exercise. It was quiet while they pictured their imaginary throne rooms. When they were signalled to open their eyes, the following description of a throne room was provided on the blackboard: "Room's long. There's a throne at the end." Then I asked the children

Q: "Where?" "Here?"

A: "No, higher up. Up there (indicating a raised area). ... The throne is here. Yes. ... No, two thrones, one for the queen. ... We need two more thrones ... one for the prince and one for the princess ... to the side."

Q: "What do the thrones look like?"

A: "They are gold with emblems. ... The king and queen have crowns with jewels. ... The throne has jewels in it. ... There's a carpet running right up to the throne."

Q: "What else is in the room? What does it look like?"

A: "There are guards in the room holding pikes. ... Knights. ... Windows. ... Big ones. ... They look out on a garden. ... There are big arches."

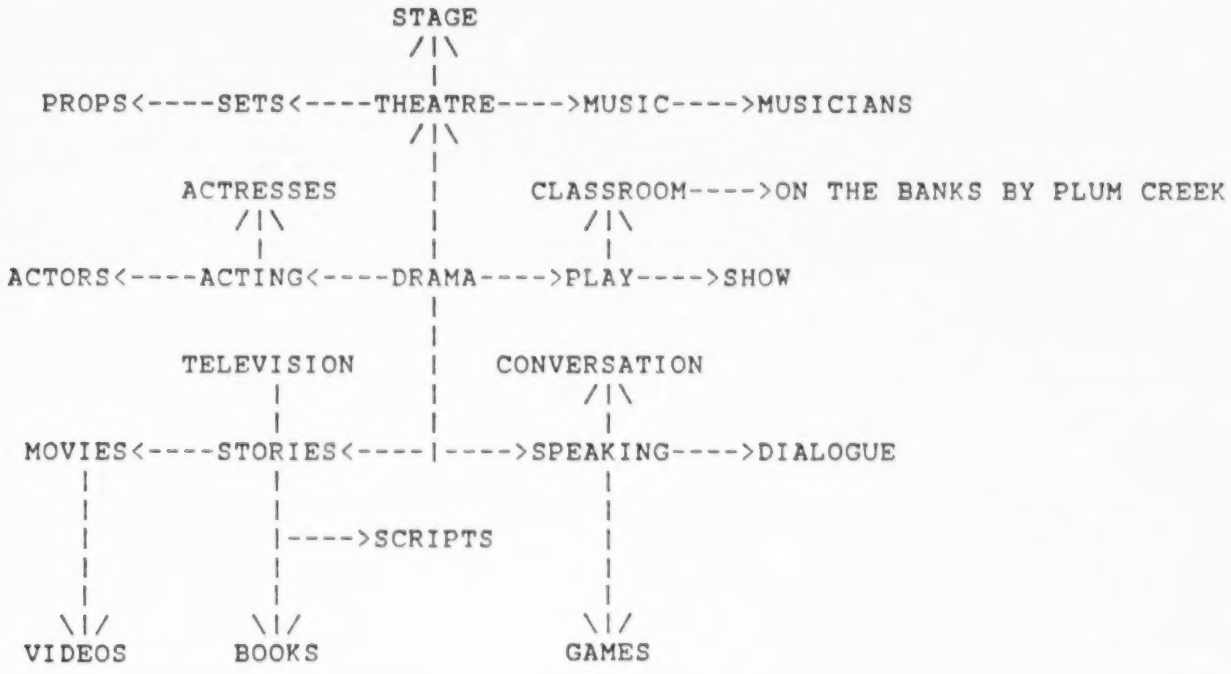
Thus, the children imagined the throne room used in some scenes of the play. They described a setting appropriate to the scene. In fact, there was a surprising similarity between the setting imagined by the children and the actual setting employed in the play they were preparing to view.

In attempting to establish in the observers (children) an interest in what might happen in the dramatic action of the play, I assumed the role of a reporter interviewing the Prince of <u>The Prince Who Wouldn't Talk</u>. One of the children role-played the Prince. After considerable private discussion out of earshot of the rest of the class, he decided to use gesture and pantomime, rather than speak, to answer my questions. The other children guessed that he couldn't talk, and that allowed me to drive home the title of the show: " ... Yes, this Prince seems unable to

talk. The Prince you will meet in the play you are to see tomorrow will not talk. I wonder why!"

Previsit: Fifth Grade Classroom

Our visits to the fifth grade began with board brainstorming of the words we associate with the word, "drama." We wanted to find out what the students actually knew and what experiences they might have had associated with drama either as a classroom learning medium or from attending theatre performances. First, the class brainstormed, generating all the words they could think of associated with the word drama. These words were then recorded on the blackboard and subsequently grouped into general categories, as diagrammed in the following word web.



It seemed clear that these children interpreted drama to mean theatre (i.e., a play or show) involving an audience and formal players. Presumably, they had also done some "acting out" in class as a group exercise, dramatically enacting literature when participating in enrichment activities designed to augment in-class readings.

We then told the children that we needed volunteers to help with the next in-class activity we had planned for them. We originally asked for two students to play "in-role": one member

of the pair was to portray an interviewer, the other volunteer to play a prince; i.e., the Prince in the play they were to see the next day. There was much excitement concerning who would come forward. Since many students wanted to participate, we agreed that others would be able to play the parts too. However, since only two students could act at any given time, the volunteers took turns between participating as actors and serving as part of the audience.

We discussed the need to concentrate hard and to assume the roles conscientously. We likewise introduced the terms "side-coaching" and "point of concentration" to ensure that we could enter into these activities should such become necessary. Furthermore, the "freeze rule" was established in order that we might stop the interview at any given moment such that the student volunteers would "freeze" or retain their corresponding positions at that time.

Apart from the few classroom drama techniques already mentioned, no procedures were necessary to control the dramatization exercise. The students were so excited about our visit and the activities we initiated that they participated not merely willingly, but enthusiastically.

It is interesting to hypothesize why these children, having such little experience with improvisation and role-playing in the form of teacher-implemented strategies, were so enthusiastically engaged. The key to these willing role reversals rested to some extent, we believe, in children's needs to divest themselves of the expected routine of school life on a temporary basis---to engage in what classroom ethnographers describe as "true performance" in contrast to imitative performance directed, guided, or exclusively controlled by others (Miranda, 1984, p. 12).

Some private coaching established the parameters of the situation. Specifically, the students playing in-role were reminded that the Prince was unable to talk, yet could initially answer the interviewer's questions through pantomime and gesture. In addition, they were advised that only later was any dialogue to be permitted, and even then for the purpose of clarifying the "Prince's" mimed responses.

We then asked the children in the audience, "Where do you want the interview to take place?" They agreed that the throne room of a castle in an imaginary, "Once upon a time" kingdom would provide an appropriate setting. "How would this modern, contemporary interviewer (Walter Cronkite, as the children identified him) be physically present in this imaginary time and place?", we next asked them. They responded that he was to go back in time in a time machine.

At last we were finally prepared to begin the dramatization! An atmosphere of intense anticipation and interest was generated by the children as they coached the "Interviewer," providing him with interesting questions he could then put to the "Prince."

This scenario was a clear link between the children's cognitive and social developmental levels, on the one hand, and their background and experience, on the other. Their second-hand knowledge of media interviews, gleaned from television viewing, enabled them to engage interactively in verbal and nonverbal fantasy by assuming the social roles of others whose characteristics were familiar to them.

Follow-Up Post-Session Visits

The purpose of the follow-up visits was to use the play as a "springboard" for classroom drama in an effort to sharpen the thinking skills and increase the comprehension of those children who had already viewed the play.

Second Grade

When planning the follow-up visit dramatization activities, long before their actual implementation, we decided to set them in a period chronologically fifty years following the events action of the play itself. It was agreed that the former Prince (of the play The Prince Who Wouldn't Talk) had indeed since become the King. He had also learned his lessons well. Too well, in fact: he now made it a clear practice of listening to all his subjects. Several times each week, he would hold special listening hours during which his subjects would come to the castle and offer their advice to the King. Consequently, the King reigned over a peaceful and prosperous nation.

We asked the children to choose individual roles as the King's subjects. Volunteer subjects were to appear at the palace to visit the as well as to provide counsel regarding some aspect of life in the Kingdom in need of fixing or that could be improved through their own efforts. They were to describe and explain the to the King their immediate problems, thereby attempting to convince him to grant support for their plans for improvement.

Thus, in this drama exercise, which consisted of four distinct episodes, students were not merely required to cast themselves in particular individual roles (as, for example, members of the court, shopkeepers, tradesmen, entertainers, servants, scholars, and farmers) in response to the question, "Whom shall I play 'in-role'?" Successful execution of these activities demanded that the student players draw upon their knowledge of bygone eras (both real and imagined) in creating

appropriate responses to a number of more or less specific questions.

First Episode. What responsibilities did these characters share as members of the King's community? What were some of the significant problems that these people might have experienced? How might these problems have been solved to the benefit of the Kingdom? The children were asked to draw upon both real and imagined knowledge in order to arrive at viable solutions to the problems stemming from such an initially open-ended scenario. In addition, the current King was directed to respond in a manner decidely different from his "Father," the King represented dramatically in the play they had actually seen performed.

Furthermore, a considerable number of "self-questions" were generated by the student players: "Can the King get advice from animals? Can he understand the animals? (We agreed, for purposes of our imaginary scene, that whether or not he understood the animals was completely up to them. They decided that he could!) What problems could there be (e.g., not enough water, too much work for the farmers)?"

The important things to remember, we reminded the children, was to stay in-role, concentrate very hard, what the problem was that needed to be solved, and how they could help. The King (Jeffrey) needed to remember to be a good listener (not a virtue of the former King in the play they had seen) as well as an encouraging monarch, one who helped his subjects develop their talents and extend their abilities.

The children were extremely excited when they decided whom they would portray. Among the characters chosen were an alligator who wanted to swim in the moat, a bear who wanted to roam freely in the King's forest, a palace cook, and a blacksmith.

Second Episode. The action was frozen as an Inventor advised the King concerning the need for a new labor-saving farm implement to help the over-worked farmers. This was a good place to stop for reflection and a decision as to what scene to play next. The Leader, an adult who repeated the students' statements and wondered aloud, elevated the students' dialogue by paraphrasing it in richer language, thereby giving the characters greater significance.

Leader: "The King has listened well to his subjects. The Inventor has suggested that his talents be used to build a complex farm machine, one that will till and harvest as well as plow."

The purpose of our next activity was to work under the guidance of this Inventor, whom the wise King had so graciously supported in his work to create such a time-saving machine.

Members of the class became the movable parts of the machine and the great Inventor was allowed to "mold" their bodies into the shapes he wanted or ask them to move in a special way in time to an imaginary beat. The inventor, in turn, was required both to remain in-role and to keep in mind the purpose of the machine. He or she was permitted to take suggestions from the class, but the final decision was required to be his or hers alone.

This exercise is a modification of the commonly-employed spoken machine exercise. In this particular instance, it was used in the context of the listening, supportive King theme generated within the framework of the extended drama. By using the dialogue created by the children, the Leader began to build the machine, modeling for the children the role of an inventor. One at a time, characters became solid or movable parts of the machine: their bodies became chunks of wood, pieces of iron, flexible hinges. Periodically, we froze the action for purposes of reflection. The children examined, commented, and made suggestions. The Inventor took over for the Leader, and the Leader then joined the class. As the Leader, an adult continues to model rich language patterns.

Leader: "The ground is stoney and claylike in this part of the Kingdom. This machine must be able to mix the clay soil with rich fertilizer from the King's stable."

"In celebration of the King's birthday, a great sculpture exhibit is to be erected on the castle green, a park area adjacent to the castle. It has been decided that sculptors are to be summoned from throughout the Kingdom. Each artist is to create a statue representing a famous inhabitant of the Kingdom; e.g., the Inventor. These famous inhabitants were supported in their work by a generous and grateful King, and thus contributed to the success of the Kingdom."

Third Episode. A third brief scene was demonstrated by the Leader. It involved the dramatic reading of the proclamation prepared to announce the birthday of the King, as well as the sculpture exhibit to be erected.

Leader: THE KING'S BIRTHDAY PROCLAMATION

Hear ye, Hear ye!
Near and far,
And artists in particular.
Come, oh come
To castle great.

There amidst the castle green,
Many statues to create.
To celebrate in every scene,
Lives of our dedicated
King, and Queen.

Fourth Episode. The fourth scene was created as the children were paired: one child was the sculptor; the other, the statue being sculpted. Together, they decided each person or animal to be replicated. The pairs worked cooperatively, drawing quick sketches of each "famous" human or animal inhabitant they wished to honor.

We ended the class by admiring the statues that had been created in our setting, the castle green. Each statue was "frozen," and the class members circulated around them, identifying the various "famous" characters thus displayed (i.e., the Blacksmith, the Inventor, various animals, and the Palace Cook), all identified by the children as inhabitants of the imaginary kingdom who had sharpened their talents through the encouragement of the King.

Subsequently, as a follow-up activity under the direction of their regular classroom teacher, the children created small pictures of their statues and labelled them. Letters written later to the College team members described the personal reactions of the children. (Names of those persons quoted or otherwise mentioned have been changed to ensure confidentiality.)

> "Thank you for coming into our classroom. I like to draw statues. I like talking to King George."
>
> David

This exercise, although completed later during time allotted by the regular classroom teacher, corresponds to that phase of the session we call "reflection," in which students are encouraged to make statements describing in their own words what the activities were like for them.

> "I was a little suspicious of what you had in your bag ... It was fun when I was the artist and when I was drawing the picture ... I liked it when I was a royal subject."
>
> Elizabeth

> "I liked it when you stood up like a statue."
>
> Jane

George was the King. He had to sit in the chair.
It was fun making or drawing statues.

Nancy

This individual discourse, through writing, attempts to encourage each student to recreate his or her actual experience and, as a result, make the imaginative events more meaningful. Second-graders, both teacher and students, repeat the frequently encouraged activity, "Write a letter of thanks to the classroom visitor." Consequently, the written discourse we had requested assumed the past tense form, although it nevertheless does appear to have made " ... the imaginative events more meaningful."

Third Grade

Perhaps the most productive post-performance session took place in the third grade classroom of a teacher in Colton, New York. This teacher seemed immediately and intuitively to understand the differences between classroom drama and theatre. She cognized that, within our established framework, we were interested in having the children develop topics stemming from their own individual interests. Not only did she allow this freedom of direction to operate, she actually participated as a member of the group! She supported me, as the visitor and Leader, in my decision to stop the action periodically, yet maintained her role as an inhabitant of the Kingdom. The made-up drama took an interesting turn indeed, one that created some unexpected dramatic tension.

The scene was set, once again, in a period following the death of the King of The Prince Who Wouldn't Talk. The Prince eventualy became King, and the children decided to have him marry the Princess (the Maiden who had befriended him in the play). This allowed the children the flexibility to choose and develop their roles, as well as opportunities to uplift the dramatic dialogue and simulate and enact a solemn, climactic event.

Much excited classroom talk was generated about who would play whom. There were court ladies and gentlemen to be identified, guards of honor, maids-in-waiting, the old Queen (the new King's Mother was yet alive), and a priest, as well as a ring-bearer and a flower-girl. All these characters had been based upon the children's personal experiences, and thus represent schemata associated with weddings. Further interest was generated by the way in which the procession would be played. Classroom furniture had to be moved to a central location, creating a large empty perimeter around the outside of the room. The members of the processional thus walked in pairs, in cadence to the accompaniment of a slow, measured beat. As the Leader directed, "Someone must keep time, so we're all together."

A Priest was selected. The procession was a great success. Everyone was involved, including the classroom teacher. A slight setback occurred as the Priest experienced difficulty improvising ritual dialogue when officiating the Royal wedding ceremony. The Leader stopped the scene at this point to brainstorm, focussing on the kinds of things that might be spoken during a wedding ceremony. Later, after the children came up with useful ideas, we continued.

Then an unexpected critique of the dramatic situation emerged. The class had used their skills in imagining a drama in concluding that an important "ingredient" was conspicuously absent. What was missing from the situation was dramatic tension. This was an important, albeit not an insurmountable, problem to overcome. One of the children perceived this problem, sharing with us his conclusion together with a recommendation:

> "Something needs to happen. ... How 'bout having the ghost of the Old King come back," he suggested, "and he won't let him (the New King) sit on the throne."
>
> "Why won't he let him sit on the throne?," the other children wanted to know.
>
> "Because he's mad at him. He's a much better King (than the old one)."

The dialogue that emerged gave direction to the new plot sequence. The children decided that the Old King's ghost, who seemed to express malicious characteristics, caused a fire and damaged the castle.

Thus, the children seemed to be trying to provide dramatic tension crucial to a far more exciting plot structure. The children had taken charge, creating spontaneously the tension necessary in the scene, thereby essentially guiding the possible outcomes of what really <u>was</u> their play. We ran out of time and, as Leader, I was genuinely disappointed that I would not be able to follow the developing plot through to its resolution.

<u>Fifth Grade</u>

The visit with the fifth grade was the only case in which the Leader had the opportunity and advantage to work with the same group both prior to and following the touring company's performance.

During the post-session visit, we used the same framework we had employed with the youngest (second grade) children: specifically, the fifty year time lapse between the setting of the play they had seen and that of their own dramatic production.

The former Prince now reigned over a very prosperous Kingdom: he listened to the advice given by its inhabitants. A great celebration was to take place. The new King was to celebrate his own birthday by commissioning the construction of a sculpture garden. (This exercise is an adaptation of the sculpture/sculptor activity described by Scher & Verroll, 1975, pp. 50-51.) Artists are commissioned to sculpt statues famous inhabitants of the Kingdom. Later, the sculptors are interviewed and describe their creations, at which time the statues themselves have the opportunity to provide a "first-person" narrative account of their experiences.

It is the King's Advisor who reads the proclamation. The proclamation has been prepared ahead of time and differs somewhat from the proclamation used with the previous (second grade) class.

King's Advisor: THE KING'S BIRTHDAY

Hear ye, Hear ye!
Near and far,
Sculptors in particular.
Come, oh come
To castle fair.

There amidst the castle park,
Before the waking dogs do bark,
Friendship statues we will make
For all the realm
To celebrate.

Children were paired (one sculptor and one statue) and they worked at desks designing their statues. They had learned to focus and concentrate. They molded and chiseled. The Drama Leader "side-coached" and encouraged them. When they had completed their statues, an Interviewer was selected to interview each pair of children. The statues explained why they had been chosen to be memorialized, and the sculptors explained their techniques. Later, they wrote their first-person narratives.

One child, Steve, wrote about his statue of an imaginary Knight portrayed by his classmate, Bob.

> "The knight is a very brave man for saving my life. I'm going to make a statue of him for the park. That will be a great honor. Yes, indeed."

Steve proceeded to describe his statue:

> Knight--Strong, had a sword.
> Tall, honest.
> Slayed a dragon, saved the King.
> Wore a black suit. Kind.

Carole's narrative took the form of an imaginary conversation between Queen Isabella, her maid, Missy, and the King:

> "I would like my dinner now, Missy."
>
> "Oh. Thank you so much, Missy."
>
> "Oh, husband of mine," said Queen Isabella. "I think we should give Missy better pay, and reward her."
>
> "Thank you so much, Queen Isabella," said Missy.

Carole also described her statue:

> Queen Isabella was kind, beautiful, great, honest, rich, and happy.

Empirical Considerations

As mentioned at the beginning of this article, our principal objective in this exploratory, pilot project was to determine if the College drama production would somehow stimulate students and teachers to express greater interest in using drama as a classroom learning medium. To recapitulate, our study had incorporated two basic procedural designs: the first involved delivering an introduction to the show prior to the school visit by the touring company; the second entailed a visit following the drama production which focussed on interactive work with children and addressed themes associated with the play itself.

Thus, in principle, at least, we would have been in an excellent position to evaluate the differential efficacy, if any, of the two basic procedures employed in our study. However, it developed that, despite considerable thought and careful planning, matters did not quite proceed according to design.

Following the completion of the touring company visits and our own visits to selected rural elementary school classooms, we decided that the anecdotal data accrued during our efforts thus far was not itself sufficient to warrant even tentative statements regarding the comparative efficacy of our two

paradigms, not to mention whether our primary objective had, in fact, been successfully achieved. We thereby concluded that a more empirical approach was clearly indicated, and subsequently sought *post hoc* to collect and analyze data of a more quantitative nature.

A questionnaire was designed by the educational team in order to assess the frequency with which classroom teachers employed various drama techniques in their classrooms, as well as to accrue specific demographic information (Appendix A). An attached Reference Sheet (Appendix B) contained a glossary defining each drama term mentioned in the questionnaire.

A packet of questionnaires was mailed to the administrator of each school whose students had viewed the troupe's performance of *The Prince Who Wouldn't Talk.* Each packet contained a number of copies of the form, sufficient for each teacher whose class had viewed the play to complete and return one copy of the questionnaire. In addition, each packet contained directions requesting that the school administrator distribute the questionnaires to each of these teachers, later collect them and, finally, drop them in the mail.

In all, 96 questionnaires, one for each participating classroom teacher, were distibuted to the 8 schools visited by the drama troupe. Despite our supplying a prepaid, self-addressed envelope in each such packet, only 20 teachers (21% of those sampled) returned the questionnaire.

Regarding the hypothesis that an educational drama outreach program would result in measurable gains in classroom learning and related variables, interpretations derived from empirical, statistically-based analyses preclude any such straightforward conclusion from being drawn. To begin with, the three schools participating in the investigation may have constituted a biased statistical sample due to a sampling problem known as self-selection of "subjects."

In other words, the possibility exists that those schools whose administrators granted permission for participation in the investigation differed in some consistent way(s) from those schools whose administrators withheld permission for visitation by the drama outreach team. If such were the case, then it is likewise possible that students and teachers of the three schools actually included in the study might have generated data of a consistently and substantially different nature than that which would have been generated by sampling classrooms in the five schools not permitting their inclusion in the study.

Unfortunately, since data from only three of the potential sample of eight schools are available, it became absolutely impossible to discern whether a problem of self-selection did, in

fact, render the sample biased or truly unrepresentative of the population of rural schools, not to mention schools in general.

This rather impoverished return of those data collection instruments distributed introduced a second, more substantial problem into the investigation: namely, that of excessively small sample sizes. Invariably, it developed that insufficient data had been provided by various participating schools to permit valid statistical analyses, analyses critical to the investigation. In some cases, statistically significant overall results were obtained regarding the educational effectiveness of applying various drama techniques in the classroom (Table 4). However, due to small data sample sizes, even here it became necessary to pool or combine the data of teachers whose classrooms received either pre-visits or post-visits by the Drama Education Outreach Team, thus precluding any meaningful comparison concerning the relative educational effectiveness of outreach visits made prior to the play versus those made following the production.

Given that logistical circumstances precluded drawing valid statistical inferences and, in turn, meaningful interpretations of the data, we have decided not to discuss at length, much less exhaustively, the empirical results of the present investigation. Rather, we have chosen merely to present descriptive statistics. Interested readers are referred to Tables 1 through 20, inclusive, which summarize our data.

Although we were perhaps in a theoretically ideal position to test empirically hypotheses concerning the comparative effectiveness of the two basic procedures employed in our study, more mundane circumstances prevented our achieving this goal.

Nevertheless, the setbacks discussed above were valuable in the sense that they led to considerable brainstorming about how they might be avoided in subsequent investigations, such as the one currently being developed. Although it actually targets fewer classrooms and teachers than the exploratory pilot project discussed above, the new investigation is designed to circumvent the problems attributable to small sample sizes, which themselves stemmed directly from inadequate return of data collection instruments.

These problems will be circumvented by (1) having the classroom visitor make a follow-up visit to each participating classroom for the specific purpose of questionnaire administration, and (2) collecting data not merely from classroom teachers, but from the students themselves. The data collection instrument used with the children will generate a sample of data at least minimally sufficient in size to permit the types of analyses necessary to making valid statistical inferences and formulating appropriate interpretations concerning the results of the investigation.

Although the specific classroom techniques employed varied across both the different grade levels (2nd, 3rd, 4th, 5th, and 6th) visited and the type of visit received (pre- or post-production), teachers responded favorably to the visitations of the Drama Education Outreach Team. However, teachers did not respond as favorably to the visits as did their students. In general, despite evident differences in grade level and type and purpose of classroom visitation, all children participating in the investigation responded with great enthusiasm and imagination. Furthermore, they cooperated not only with the members of the outreach team and their regular classroom teachers, but with one another as well.

Thus, in terms of the educational outcomes or gains actually realized, the effort and expense involved in designing and implementing an educational drama outreach program in actual classroom settings definitely appeared justified.

In contrast, subsequent empirical investigation of this same issue was unsuccesful for logistical reasons beyond control of the investigators. Although, at least in principle, we were in a perhaps excellent position to evaluate hypotheses that an educational drama outreach program would result in measurable gains in classroom learning and related variables, various factors precluded any such straightforward conclusions from being drawn. Nevertheless, descriptive empirical data relating to these hypotheses are presented.

Table 1. Distribution of relative degree of teaching experience reported by classroom teachers who returned the drama education project questionnaire. Inexperienced teachers are those who reported three or fewer years of teaching experience; experienced teachers are those who reported 4 or more years of classroom teaching experience.

Teaching Experience

Teaching Experience (years)	
Inexperienced (<= 3 yr)	Experienced (>= 4 yr)
4 (20%)	16 (80%)

Table 2. Frequency distribution regarding whether or not classroom visitation by drama education team was received by classroom teachers who returned the drama education project questionnaire.

Classroom Visit Received *	
Yes	No
0	19

* Only nineteen teachers responded to this item.

Table 3. Distribution of responses of classroom teachers regarding frequency of implementation of various classroom drama strategies specified in the drama education project questionnaire. Note that only 19 of the 20 teachers returning the questionnaire responded to question number 5.

Overall Results *

Strategy	Frequency of Classroom Implementation				
	Never	Almost Never	Occasionally	Often	Very Often
Role-Playing	0	4	12	3	1
Pantomime	5	6	8	1	0
Improvisation	1	7	11	0	1
Games or Interactive Exercises	0	1	5	9	5
Literature-Based Materials	1	2	9	5	2
Science Text Materials	5	9	5	1	0
Social Studies Text Materials	2	9	8	1	0
Newspaper and/or Magazine Materials	6	6	5	1	2

* Only nineteen of the total of twenty teachers who returned the questionnaire responded to the item addressing the use of literature- based materials.

Table 4. Results of chi-square tests performed on response distributions specified in Table 4.

Results of Chi-Square Tests Performed on the Overall Results *

Strategy	Chi-Square	DF	p <
Role-playing	22.50	4	0.01
Pantomime	11.50	4	0.05
Improvisation	23.00	4	0.01
Games or Interactive Exercises	13.00	4	0.02
Literature-Based Materials	10.58	4	0.05
Science Text Materials	13.00	4	0.02
Social Studies Text Materials	17.50	4	0.01
Newspaper and/or Magazine Materials	5.50	4	0.30 (NS)

* Only nineteen of the total of twenty teachers who returned the questionnaire responded to the item addressing the use of literature-based materials.

Table 5. Frequency of incorporation of role-playing as a classroom instructional strategy, as a function of years of teaching experience.

Frequency of Classroom Incorporation of Role-Playing	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	0	0	0	0
Almost Never	1	0	0	3
Occasionally	3	0	1	8
Often	0	0	0	3
Very Often	0	0	0	1

Table 6. Frequency of incorporation of pantomime as a classroom instructional strategy, as a function of years of teaching experience.

Frequency of Classroom Incorporation of Pantomime	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	2	0	0	3
Almost Never	0	0	0	6
Occasionally	2	0	2	4
Often	0	0	0	1
Very Often	0	0	0	0

Table 7. Frequency of incorporation of improvisation as a classroom instructional strategy, as a function of years of teaching experience.

Frequency of Classroom Incorporation of Improvisation	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	0	0	0	1
Almost Never	3	0	0	4
Occasionally	2	0	1	8
Often	0	0	0	0
Very Often	0	0	0	1

Table 8. Frequency of incorporation of games or interactive exercises as a classroom instructional strategy, as a function of years of teaching experience.

Frequency of Classroom Incorporation of Games or Interactive Exercise	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	0	0	0	0
Almost Never	0	0	0	1
Occasionally	0	0	1	4
Often	4	0	0	5
Very Often	1	0	0	4

Table 9. Frequency of incorporation of literature-based materials to generate lessons for use in drama activities in language arts activities, as a function of years of teaching experience. Note that only 19 of the 20 teachers who returned the questionnaire responded to this item.

Frequency of Classroom Implementation of Literature-Based Materials to Generate Topics for Lessons	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	0	0	0	1
Almost Never	0	0	0	2
Occasionally	3	0	0	6
Often	1	0	1	4
Very Often	0	0	0	1

Table 10. Frequency of use of Science text materials to generate topics for lessons, as a function of years of teaching experience.

Frequency of Classroom Use of Science Text Materials to Generate Topics for Lessons	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	2	0	0	3
Almost Never	1	0	0	8
Occasionally	1	0	1	3
Often	0	0	0	0
Very Often	0	0	0	1

Table 11. Frequency of use of Social Studies text materials to generate topics for lessons, as a function of years of teaching experience.

Frequency of Classroom Use of Social Studies Text Materials to Generate Topics for Lessons	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	0	0	0	2
Almost Never	3	0	0	6
Occasionally	1	0	1	6
Often	0	0	0	1
Very Often	0	0	0	0

Table 12. Frequency of use of newspaper or magazine materials to generate topics for scripts, as a function of years of teaching experience.

Frequency of Classroom Use of Newspaper or Magazine Materials to Generate Topics for Lessons	Teaching Experience (years)			
	1-3	4-6	7-9	>10
Never	1	0	0	5
Almost Never	3	0	0	3
Occasionally	0	0	1	4
Often	0	0	0	1
Very Often	0	0	0	2

Table 13. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of role-playing as a classroom instructional strategy.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Role-Playing	Rarely At Best	1	3
	At Least Occasionally	3	13

Table 14. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of pantomime as a classroom instructional strategy.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Pantomime	Rarely At Best	2	9
	At Least Occasionally	2	7

Table 15. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of improvisation as a classroom instructional strategy.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Improvisation	Rarely At Best	3	5
	At Least Occasionally	2	10

Table 16. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of games or interactive exercises as a classroom instructional strategy.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Games or Interactive Exercises	Rarely At Best	0	1
	At Least Occasionally	5	14

Table 17. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of literature-based materials to generate lessons for use in drama activities in language arts instruction. Note that only 19 of the 20 teachers who returned the questionnaire responded to this item.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Games or Interactive Exercises	Rarely At Best	0	3
	At Least Occasionally	4	12

Table 18. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of Science text materials to generate lessons.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Science Text Materials to Generate Lessons	Rarely At Best	3	11
	At Least Occasionally	1	5

Table 19. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of Social Studies text materials to generate lessons.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Social Studies Text Materials to Generate Lessons	Rarely At Best	3	8
	At Least Occasionally	1	8

Table 20. Comparison of inexperienced (3 or fewer years of teaching experience) and experienced (4 or more years of teaching experience) teachers with respect to frequency of incorporation of newspaper or magazine materials to generate lessons.

		Inexperienced (<=3 years)	Experienced (>=4 years)
Frequency of Classroom Incorporation of Newspaper or Magazine Materials to Generate Lessons	Rarely At Best	4	8
	At Least Occasionally	0	8

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APPENDIX A

EDUCATIONAL GUIDE QUESTIONNAIRE

How many years experience do you have as a teacher?

1-3 _____ 4-6 _____ 7-9 _____ >10 _____

What grade level do you teach?

K _____ 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

In addition to the troupe performance a team member personally visited my classroom in order to facilitate use of the Educational Guide.

Yes _____ No _____

1. How frequently do you incorporate role-playing as an instructional strategy in your classroom?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

2. How frequently do you incorporate pantomime as an instructional strategy in your classroom?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

3. How frequently do you incorporate improvisation as an instructional strategy in your classroom?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

4. How frequently do you incorporate games or interactive exercises in your classroom to encourage students' facility with language?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

5. How frequently do you use literature-based materials, for example trade books or basal reader selections, to generate scripts for use i

language arts activities in your classroom?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

6. How frequently do you use Science text materials to generate topics for scripts?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

7. How frequently do you use Social Studies text materials to generate topics for scripts?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

8. How frequently do you use newspaper/magazine materials to generate topics for scripts?

Never ___ Almost never ___ Occasionally ___ Often ___ Very often ___

Additional comments may be written on the reverse side of this sheet.

APPENDIX B

REFERENCE SHEET TO THE
EDUCATIONAL GUIDE QUESTIONNAIRE

REFERENCE SHEET

Role Playing is the process of moving children into roles other than their own personal identities to explore and think about attitudes different from their own.

Pantomime is the process of allowing children to speak with their bodies and gestures rather than their voices to convey messages.

Improvisation is the spontaneous reaction to dramatic incidents, and takes the form of verbal and nonverbal activities.

Games and Interactive Exercises help children to learn concentration, freedom and creativity. Through games and exercises, children will develop trust in one another, share experiences and interests, and accept differences.